

A PROPOSED CURRICULUM FOR A MASTER'S DEGREE IN CHORAL
CONDUCTING WITH AN APPLIED FOCUS ON COMMUNITY-BASED
CHILDREN'S CHOIRS

A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF MUSIC IN CHORAL CONDUCTING

BY
SHARON BASINGER LEHMAN
DR. ANDREW CROW - ADVISOR

BALL STATE UNIVERSITY
MUNCIE, INDIANA
DECEMBER 2015

A Proposed Curriculum for a Master's Degree in Choral Conducting with an Applied Focus on Community-Based Children's Choirs

Community-based children's choirs have existed in America since 1830.¹ However, a significant rise in the number of these choirs occurred towards the end of the twentieth century in direct response to the decline of singing opportunities in public schools.² In 1975 a children's choir performed for the first time at a national convention of the American Choral Directors Association (ACDA),³ and the first formal meeting of the National Committee on Children's Choirs was held at the ACDA national convention in 1981.⁴ The remainder of the century included substantial growth in the following areas pertaining to children's choirs: high-quality published music for treble voices, professional recordings of children's choirs, articles in professional journals on topics related to children's choirs, commissions, conference sessions, research papers, national and international honor choirs, choral festivals and tours, and nationally publicized performances.⁵ The energy and attention directed towards community-based children's choirs and the explosion of new programs beginning in the 1980s is now commonly referred to as the "children's choir movement."

Background

The definition of a children's choir is generally agreed to be a group of treble-voiced

¹ Heather Williams Potter, "Perspectives on the American Children's Choir: Comparing the Ideas of Jean Ashworth Bartle, Helen Kemp, Henry Leck, and Doreen Rao" (DMA diss, University of North Carolina, 2005), 1.

² Doreen Rao, "Children's Choirs: A Revolution from Within," *Music Educators Journal* 80, no. 3 (1993): 44.

³ Potter, 1.

⁴ Barbara Tagg, *Before the Singing: Structuring Children's Choirs for Success* (New York: Oxford University Press, 2013), 2.

⁵ Tagg, 6.

singers, including both girls and boys whose voice has not changed.⁶ Community-based children's choirs typically have 501(c)(3) nonprofit status and are governed by a board of directors. Singers are usually accepted by audition and pay tuition to participate. Depending on the size of the community and the local school district, community-based children's choirs can draw students of varying ages from many schools in and beyond the geographical location of the choir. Thus, most children's choir programs employ a structure of multiple-leveled choirs that systematically advance according to choir member age and ability. Larger organizations have even expanded to include choirs for high school students, including boys with changed voices. Most choirs begin with a bare minimum of paid staff members and then add or restructure staff positions if choir membership increases.⁷ The mission statement of the majority of community-based children's choirs includes the goal of creating a choir that is able to reach the highest level of artistic achievement in performance.⁸ This commitment to excellence originates from the choral conductor and artistic staff and should permeate every aspect of the organization.⁹

The children's choir movement has created a need for highly skilled, knowledgeable choral conductors who understand the treble voice and the culture of a community nonprofit arts organization.¹⁰ Children's choirs seek to hire choral conductors with, at minimum, a bachelor's degree in some area of music. Music education and vocal performance are the most common degrees held by children's choir conductors, but church music degrees and other applied performance degrees are also accepted. Larger children's choir organizations often employ an

⁶ Francisco J. Núñez, "Globalization, Multiculturalism, and the Children's Chorus," in *The Cambridge Companion to Choral Music*, ed. André de Quadros (New York: Cambridge University Press, 2012), 207.

⁷ Núñez, 214.

⁸ Núñez, 204.

⁹ Tom Hall, "In the Words of Others," in *Before the Singing: Structuring Children's Choirs for Success* (New York: Oxford University Press, 2013), 204.

¹⁰ Patricia Anne Smith Bourne, "Instructional Techniques for Children's Choirs: A Curricular Model," *Bulletin of the Council for Research in Music Education* 113 (July 1992): 1.

artistic director who supervises the entire artistic staff, develops the music curriculum, oversees the selection of repertoire, represents the choir in the local community and beyond, and conducts the most advanced choirs of the organization. A master's degree in music is usually a requirement for candidates seeking this position. Some children's choir organizations also request that artistic director candidates hold certification in the Kodály method, which is a comprehensive approach to music education developed by the Hungarian composer Zoltán Kodály.

Choral conductors often spend a disparate amount of time on administrative tasks outside of the musical tasks of score study, rehearsals, and performances.¹¹ Therefore, in addition to a thorough preparation in music, community-based children's choir conductors need to understand business management issues.¹² A 1997 study identified fine arts management/marketing as an increasingly high priority research area in the field of performance and conducting.¹³ Conventional undergraduate and graduate music degrees such as vocal performance, music education, church music, and choral conducting typically do not include coursework about fundraising, organizational management, marketing, recruiting, accounting, and other issues related to nonprofit governance. Topics specific to the treble voice as it relates to vocal pedagogy and choral literature are also not always covered in depth during the undergraduate degree.¹⁴

Printed materials, workshops, and conference sessions designed to address the lack of training in arts administration and in working with the treble voice have appeared in the last few decades. Prominent children's choir conductors are publishing books such as Jean Ashworth

¹¹ Jean Ashworth Bartle, *Sound Advice: Becoming a Better Children's Choir Conductor* (New York: Oxford University Press, 2003), 86.

¹² Tagg, 15.

¹³ Ronald D. Ross, "The Status of Graduate Music Studies in the United States," *Bulletin of the Council for Research in Music Education*, no. 134 (October 1997): 58.

¹⁴ Bourne, 5.

Bartle's *Sound Advice: Becoming a Better Children's Choir Conductor* in which one chapter is titled "Things They Didn't Teach You at Music School."¹⁵ ACDA recently directed attention to the growing demand for professional development for children's choir conductors. In 2010 the organization initiated a biennial Children's and Community Youth Conductor's Retreat to provide children's choir conductors a forum for networking, problem solving, mentoring, and artistic inspiration. Workshops have also been developed that offer experience working with the children's choir. For example, Henry Leck, Founder and Artistic Director of the Indianapolis Children's Choir (ICC), created a week-long summer workshop in three progressive levels called Creating Artistry Conductor's Workshop. The workshop includes master class experience conducting several ICC ensembles and at least one session that focuses explicitly on business management issues relating to children's choirs. While all of these resources are useful, a campus graduate degree program focused on professional development for children's choir conductors would have the added benefits of consistent one-on-one mentorship with highly accomplished professors, conducting experience with various choral ensembles, collaboration and support with fellow graduate students, and a period of sustained concentration on the academic subject.

Rationale

In my initial research for this project, I was unable to identify any college or university that offers a master's degree with a developed curriculum for the community-based children's choir conductor. Several institutions offer elective courses for the master's student in choral conducting or music education that focus on the young singer or children's choir. For example, Syracuse University (New York) School of Music offers a course titled "Practicum in Children's

¹⁵ Bartle, 86.

Choir” as a master’s degree elective. Butler University (Indianapolis) offers two electives for a master’s degree in music education or choral conducting that are relevant to a community-based children’s choir conductor:

- “Teaching the Young Singer” is a vocal pedagogy and literature course that focuses specifically on the young voice and appropriate repertoire for young singers.
- “Supervision and Administration of Music Education” includes topics such as budgeting, curriculum planning, public relations, and leadership.

Some universities provide opportunities to work with children’s choirs as part of a graduate degree if students request the option and if there is an established children’s choir program associated with the university or a particular faculty member. Robyn Reeves Lana is the Founder, Managing Artistic Director, and Conductor of the Cincinnati Children’s Choir and recent National ACDA Chair for Children’s and Community Youth Choir Repertoire and Standards. She provided the following information about her program through an online children’s choir conductor’s forum: “My program is in residence at University of Cincinnati College-Conservatory of Music. We get grad students applying to music ed and choral that request to work/intern with the program. Though not a specific degree at this time, there is an opportunity to focus on children/youth choirs.”¹⁶ Also through the online forum, Brian Clissold shared how Butler University adapted its master’s degree program to focus on children’s choirs: “While not officially part of my degree at Butler, while I worked on my MM there I also conducted one of the Regional Choirs for the Indianapolis Children's Choir. My ICC choir was also featured on my final graduate conducting recital for a significant portion.”¹⁷

¹⁶ Robyn Reeves Lana, Children’s Choir Conductor’s Forum Facebook page, accessed August 14, 2015, <https://www.facebook.com/groups/54153449459/>.

¹⁷ Brian Clissold, American Choral Directors Association Facebook page, accessed August 14, 2015, <https://www.facebook.com/groups/AmericanChoralDirectorsAssociation/>.

Musicians seeking additional training and education to advance their work with community-based children's choirs may choose to pursue a master's degree in choral conducting. Traditional master's degrees in choral conducting offer the conductor useful opportunities to improve conducting gesture, explore choral literature in depth, study vocal pedagogy and diction, and strengthen knowledge of music history and theory. While the training of a conventional master's program and the availability of applicable print resources and workshops are beneficial to the children's choir conductor, essential components are missing. Conductors wishing to focus on the community-based children's choir require immersive, comprehensive exposure to treble-voiced choral literature, vocal pedagogy as it applies to young voices, and various business and management topics related to nonprofit arts administration.

Institution Viability

Not all institutions with graduate choral programs could offer such a specialized degree. Before discussing specific details of the proposed degree, resources and conditions required of higher education institutions to successfully offer such a program should be identified. First, the demographics and geographic location of the institution should be studied to help determine the viability of initiating the proposed degree program.¹⁸ While there are community-based children's choirs across the nation, certain states or regions are more saturated with children's choirs; institutions in these locations would likely garner more interest in the degree.

Institutions of higher education also must evaluate their resources to determine if they can meet the needs of the program. The most significant requirement is the presence of an established community-based children's choir within a reasonable distance from the institution that is willing to work with graduate students. If a local children's choir is not available, the

¹⁸ Rodney E. Miller, *Institutionalizing Music: The Administration of Music Programs in Higher Education* (Springfield, IL: C.C. Thomas, 1993), 176.

university may consider formulating a children's choir to facilitate this proposed degree. The amount of work involved in establishing a nonprofit community choral program and the time it takes to develop a solid core of singers, parents, and resources may be limiting factors in those situations.

Another prerequisite to offering this proposed degree is the availability of faculty with the knowledge and experience needed to address the topics specific to the degree. At a minimum, a faculty member with substantial experience and interest in the treble voice and children's choir literature is a necessity. Hiring a faculty member with a national reputation as a children's choir conductor would greatly strengthen the marketability of the program.¹⁹ The institution would also need a faculty member capable of teaching the arts administration component. This person might be selected from the school of business rather than the school of music.

The last ideal condition for universities seeking to offer the proposed degree is the availability of Kodály training and/or certification at the institution. The Kodály method involves a systematic, sequential presentation of high-quality music literature that is chosen for its appropriateness to the developmental level of the students. Accurate understanding of child development and the ability to structure lessons based on this knowledge contributes to the success of the Kodály method.²⁰ The Indianapolis Children's Choir, a highly regarded organization, integrates the Kodály method in its curriculum. For upper level choirs, this includes thirty minutes per week dedicated exclusively to solfège, a significant component of the Kodály method used to teach sight-reading.²¹ The application of the Kodály method in a community-based children's choir poses challenges because of the ever-changing singer membership, the

¹⁹ Miller, 177.

²⁰ Shirley W. McRae, *Directing the Children's Choir: A Comprehensive Resource* (New York: Schirmer Books, 1991), 54.

²¹ Henry Leck and Flossie Jordan, *Creating Artistry through Choral Excellence* (Milwaukee: Hal Leonard, 2009), 166.

extra-musical responsibilities of the artistic staff, and time limitations. Noted teacher, conductor, and composer Shirley McRae offers a variety of suggestions to address these issues and advocates the many benefits of utilizing the Kodály method in the children's choir setting.²² While having a Kodály program available is not essential for offering the proposed degree, it would strengthen the program and provide further opportunities for those seeking to work with children's choirs.

Curriculum

To determine how the proposed degree would be structured, I examined current choral conducting master's programs as well as the National Association of Schools of Music (NASM) accreditation requirements. NASM requires at least 30 semester hours of coursework for a master's degree. Courses in the student's major area normally occupy up to two-thirds, or at least one-third, of the total degree requirements. Additional supportive courses in music typically comprise up to one-half, or at least one-third, of the total requirements. Up to one-third of the credits can be fulfilled through electives or courses in other fields, though this category may not be required or available.²³ The institutions examined adhere to these requirements in similar ways for their master's degree in choral conducting. The core of most programs includes 12-16 credit hours of choral conducting coursework, including choral literature and score analysis. Additional credits in music theory and history are typically required, and some institutions also require a research course. Ensemble participation is a standard component of the degree, with applied study less often required. Many programs include room for several electives and each program I examined requires a culminating recital. The master's degree in choral conducting at

²² McRae, 71.

²³ "National Association of Schools of Music Handbook," accessed September 22, 2015, http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2014-15.pdf, 126.

Ball State University reflects this basic structure. Therefore, I will use BSU's course requirements in order to demonstrate how a typical program could be adapted to offer a master's degree in choral conducting with an applied focus in community-based children's choirs. Table 1 shows a comparison between BSU's degree and the degree I am proposing.

Ball State University MM in Choral Conducting Course Requirements ²⁴		Proposed Curriculum MM in Choral Conducting with an Applied Focus on Community-Based Children's Choirs	
Conducting Courses: Select from MUSP 690 (4) and MUSP 691 (1)	12	Conducting Courses: Select from MUSP 690 (4) and MUSP 691 (1)	8
		Children's Choir Practicum	4
Academic Music: Three courses (one core course minimum in Theory/ Composition; one core course minimum in History/Musicology)	7-9	Academic Music: Two courses (one core course minimum in Theory/ Composition; one core course minimum in History/Musicology)	6
		Introduction to Nonprofit Arts Administration	3
Research: MUSE 668 or MUHI 600	3	Research: MUSE 668 or MUHI 600	3
Audition-based Ensembles	1-2	Audition-based Ensembles	1-2
MUSP 529 Vocal Pedagogy	2	MUSP 529 Vocal Pedagogy & Literature for the Treble-Voiced Choir	2
Instrumental or Vocal Study	2	Electives (suggest Kodály Certification Training Level I)	2-4
Electives	2		
Creative Project Recital: CRPR 698	3	Creative Project Recital: CRPR 698	3
Total credits = 30-35		Total credits = 30-35	

Table 1. Comparison of typical and proposed master's degree coursework in choral conducting.

²⁴ "Ball State University School of Music Graduate Handbook," Fall 2013, 21.

As shown in Table 1, the proposed degree maintains the total number of credits that Ball State currently requires for a master's degree in choral conducting. Additions or adjustments in the proposed coursework to Ball State's current course requirements include the following:

- The conducting seminar course requirement remains at 12 credit hours, but four of those hours are now directed towards applied study and fieldwork with children's choirs.
- An arts administration course is added to the curriculum.
- The required vocal pedagogy course is modified towards a focus on young singers.
- A Kodály Certification course is suggested as a possible elective.

To avoid an increase in the total number of requisite credit hours, the academic course requirement was reduced from three courses to two, and the requirement of two credit hours of vocal or instrumental study was removed. NASM accreditation also requires proficiency for choral conducting majors in foreign language diction.²⁵ Ball State currently addresses this requirement by administering a diction proficiency exam. If the results are not satisfactory the student must enroll in MUSP 598 Diction for Singers or MUSP 599 Advanced Vocal Diction.²⁶ Both of these courses are two credit hours. The proposed degree in choral conducting with an applied focus on community-based children's choirs upholds this diction requirement. Students in the proposed degree program required to take a diction course would either accumulate two additional credit hours or use the diction course to fulfill an elective.

Course Descriptions

The following paragraphs describe the general structure and content of the three courses central to the proposed degree. Suggested resources are included for each course. Implications of this proposed degree for the culminating conducting recital are then considered at length.

²⁵ "NASM Handbook," 128.

²⁶ "BSU Handbook," 21.

Children's Choir Practicum (4 credit hours). This course combines practical field experience rehearsing and conducting a community-based children's choir with a classroom setting that includes discussion, conducting exercises, and feedback/coaching related to the field experience. At the start of the course, students will be assigned to an established children's choir within a reasonable proximity to their residence. This choir will be referred to as the student's "practicum choir." Ideally, the practicum choir will also serve as the "case study" choir required for the Introduction to Nonprofit Arts Management course described below. The format of the course includes two hours per week in a choral seminar where students will explore issues related to children's choirs through lectures, discussion, projects, and presentations. Students will also advance their gestural technique through various in-class conducting exercises and through group dialogue regarding video recordings of rehearsals with their practicum choir. The remaining two credit hours are fulfilled through the hands-on component of the course. In collaboration with the conductor of the practicum choir and the university faculty member teaching the seminar, students will:

- attend the weekly rehearsal of the practicum choir. (Most children's choirs rehearse for hour and a half; add 15 minutes at the beginning and the end for various tasks to equal two hours).
- lead warm-ups with the choir at least three times throughout the duration of the course.
- choose appropriate repertoire for their practicum choir and prepare rehearsal plans for each piece to be conducted.
- teach the repertoire to the choir and video-record each teaching session.
- write a weekly reflection after observing the video-recorded rehearsal.
- conduct the repertoire at a performance as part of the master's degree conducting recital requirement.

Students will be assessed based on written materials such as lesson plans, assignments, presentations, exams, and reflections. Additionally, the student will be evaluated by three faculty jury members at the performance of the repertoire and will receive a grade of a pass, partial pass, or fail.

Possible resources:

Bartle, Jean Ashworth. *Sound Advice: Becoming a Better Children's Choir Conductor*. New York: Oxford University Press, 2003.

Tagg, Barbara. *Before the Singing: Structuring Children's Choirs for Success*. New York: Oxford University Press, 2013.

Leck, Henry and Flossie Jordan. *Creating Artistry through Choral Excellence*. Milwaukee: Hal Leonard, 2009.

Introduction to Nonprofit Arts Administration (3 credit hours). This course introduces students to arts administration by providing an overview of the work done by arts managers. Current issues and trends affecting nonprofit arts organizations will be addressed. All course work is applied to a case-study organization chosen by the student in cooperation with the supervising faculty. Topics of study include: establishing nonprofit status, accounting and tax issues for nonprofit organizations, principles of marketing, setting organizational direction, maintaining a volunteer base, enhancing organizational survivability, organizational communication, effective use of technology and social networking, grant writing, and fundraising for nonprofits.

Possible resources:

Korza, Pam, Maren Brown, and Craig Dreeszen. *Fundamentals of arts management*. Amherst, MS: Arts Extension Service, 2007.

Byrnes, William J. *Management and the Arts*. Burlington, VT: Focal Press, 2008.

Stein, Tobie S. and Jessica Bathhurst. *Performing Arts Management: a Handbook of Professional Practices*. New York: Allworth Press, 2008.

Articles from the *International Journal of Arts Management*.

Vocal Pedagogy & Literature for the Treble-Voiced Choir (2 credit hours). This course provides a solid foundation in vocal pedagogy, including the physiology of the voice, techniques of posture, respiration and breath management, phonation, resonant tone production, diction, and expression. Emphasis is given to the development of effective models of vocal technique for

young singers, including the use of vibrato and male falsetto. Techniques of working with the cambiata voice are discussed. Coursework also incorporates an introductory study of choral literature appropriate for children's choirs of varying levels, including music from all historical periods. Extended works for mixed ensembles and treble-voiced choirs are explored.

Possible resources:

Phillips, Kenneth H. *Teaching Kids to Sing*. Belmont, CA: Schirmer, 1996.

Rao, Doreen. *Developing the Young Singing Voice*. New York: Boosey & Hawkes, 1987.

Rao, Doreen. *Choral Music for Children's Chorus: An Annotated Guide*. Reston, VA: Music Educators Conference, 1990.

Gackle, Lynne. *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice: an Exploration of the Physiological, Psychological, and Musical Development of Female Students*. Dayton, OH: Heritage Music Press/Lorenz Corporation, 2011.

Freer, Patrick. *Success for Adolescent Singers*, DVD (3 disc set). Directed by Piero Bonamico. Waitsfield, VT: Choral Excellence Inc., 2005; also numerous journal articles relating to the cambiata voice

Conducting Recital

At the master's level, students typically demonstrate proficiency in their conducting skills by conducting a public recital. Institutions that are accredited by NASM must require this final conducting recital.²⁷ Colleges and universities facilitate the master's conducting recital in several ways. At some institutions students present one culminating recital of standard concert length, approximately thirty to forty minutes. Other institutions, such as Ball State University, structure their program so that students accumulate recital minutes over the course of their study. Regardless of the approach, the proposed master's degree in choral conducting with an applied focus on community-based children's choirs includes this recital requirement.

²⁷ "NASM Handbook," 128.

The master's degree conducting recital should substantiate and support the progress in gestural effectiveness and clarity of musical expression a student has gained during their degree work. Most conducting scholars agree that conducting is a craft that requires skill, artistry, and continual refinement. Choral conductors should possess the ability to conduct all levels and types of choral ensembles with little or no adjustment in basic technique; the gestural language should not change significantly when conducting children's choirs.²⁸ The significant difference between conducting university ensembles and children's choirs lies in the repertoire and in rehearsal technique. Since graduates of the proposed degree would likely encounter opportunities to work with mixed choirs or advanced single-gender ensembles at some point in their career, the experience of rehearsing and conducting repertoire appropriate for university ensembles remains important for the proposed curriculum.

However, students interested in a career in children's choirs also need the opportunity to rehearse and perform with the type of ensemble with which they intend to work following graduation. A master's conducting recital executed entirely with university ensembles and advanced choral literature may not provide the optimum preparation for a community-based children's choir conductor. A university degree that designed a children's choir component as part of a choral conducting culminating recital would offer the opportunity to conduct standard children's choir repertoire with coaching and feedback, valuable experience with a children's choir in a performance setting, training in vocal techniques applicable to young singers, and depth to a résumé.

Because students in this proposed program would benefit greatly from experience with university ensembles as well as children's choirs, the conducting recital for this degree would be divided into two equal components based on the ensembles and repertoire included.

²⁸ Bartle, 43.

Approximately half of the required minutes would be fulfilled with university ensembles and repertoire and the other half by conducting a children's choir performing standard treble repertoire. All repertoire would be approved by the conducting faculty, and the master's student would receive the same supervision and coaching when working with the children's choir as with the university ensemble. According to Brian Clissold, the opportunity to conduct a children's choir for his final recital was a significant part of his master's degree. "The biggest impact that the children's choir component had on my degree was the fact that I could, and did, use my ICC ensemble in my graduate conducting recital. Music had to be approved, and that part of the program was given just as much weight and credibility as the Bach cantata I conducted."²⁹

The actual juried recital could be structured so that all ensembles perform at the same event. The children's choir recital portion also could be a separate, off-site event in connection with the choir's performance series. Another interesting opportunity for the conducting recital is combining a university ensemble with the children's choir for a portion of the recital. The combined ensembles could perform a set of shorter pieces or a more extended work composed for a mixed choir with treble choir. The availability of an orchestra, coordination of rehearsal time and space, and accessibility to scores would be determining factors to the possibility of this option. If feasible, the experience would be highly valuable and well worth the effort for the conducting student, the young singers, and the university ensembles. (For a list of twentieth-century extended works involving mixed and treble choirs, see Appendix A).

Conclusions

This project of developing a curriculum for a master's degree in choral conducting with an applied focus on community-based children's choirs is significant in several ways. As the

²⁹ Brian Clissold, e-mail message to author, August 24, 2015.

study of conducting at the graduate level has become more common, institutions should continually assess degree offerings in relation to what factors incoming graduate students consider as they audition for programs. This project enables conducting professors and graduate schools of music to consider innovative graduate conducting programs to attract potential students with a specialized focus. The National Committee on Children's Choirs supports the viewpoint that undergraduate and graduate level opportunities to study the children's choir through field experience and coursework should be available to qualified and gifted choral students.³⁰

This project also has relevance to the wider arts community. Administrators of theaters, art museums, orchestras, and other community arts agencies report feeling underprepared for their position, especially in the area of financial management, human resource management, board relations, and marketing. Training in these careers occurs mostly on-the-job, supplemented by workshops and seminars.³¹ The structure of the proposed degree and the emphasis on applied knowledge could be replicated for many other arts degrees.

Finally, the proposed degree corresponds to several trends in higher education. Though musicians likely do not think of themselves as entrepreneurs, a community-based children's choir conductor reflects the essence of an entrepreneur as "a person who organizes and manages a business undertaking, assuming the risk for the sake of the profit."³² In the case of start-up children's choirs, the founding director often has the responsibility of developing the preliminary

³⁰ "Children's and Community Youth Choir Repertoire and Standards History and Goals," *American Choral Directors Association website*, accessed October 2, 2015, <http://www.acda.org/page.asp?page=childcommyouthhistory>

³¹ Paul DiMaggio, *Managers of the Arts: Careers and Opinions of Senior Administrators of U.S. Art Museums, Symphony Orchestras, Resident Theaters, and Local Arts Agencies*, vol. 20, Research Division Report: National Endowment for the Arts (Cabin John, MD: Seven Locks Press, 1988), 5.

³² *Webster's New World Dictionary*, 2nd College ed., s.v. "entrepreneur."

budget and establishing the nonprofit status of the choir. Many founders are not experts in the entrepreneurial work of managing a newly formed nonprofit organization.³³ Ball State University recognizes entrepreneurship as a desirable and necessary skill for musicians. The newest undergraduate performance concentration offered in the School of Music is a Jazz Concentration with an entrepreneurial focus. In this degree, students are taught marketing, business, and publicity skills in addition to studying jazz theory, composition, and other related music subjects. As stated on the website, “We blend academic learning with plenty of real-world experience, so by the time you graduate, you'll be ready to hit the ground running with your own venture or help an organization become more innovative and successful.”³⁴ The proposed degree in choral conducting with an applied focus on community-based children’s choirs presents a similar structure and comparable goals to this Ball State offering.

To meet current trends of innovation, the most common type of pioneering graduate program is an interdisciplinary degree that transforms the curriculum of an existing field by infusing new knowledge from another discipline.³⁵ The proposed degree in choral conducting with an applied focus on community-based children’s choirs follows that mold by adapting the existing degree, Master of Music in Choral Conducting, for a specialized group of musicians working in a relatively new and underserved area. Additional trends in graduate curricula reveal an increase in diversification, innovation, and balance between the theoretical and the applied.³⁶

³³ Tagg, 60.

³⁴ "Ball State University School of Music," *Ball State University*, accessed October 30, 2015, <http://cms.bsu.edu/academics/collegesanddepartments/music/degreesprograms/programs/musicperformance/jazz-concentration>.

³⁵ Judith S. Glazer, *The Master's Degree: Tradition, Diversity, Innovation*, ASHE-ERIC Higher Education Report No. 6. (Washington, D.C.: Association for the Study of Higher Education, 1986), 78.

³⁶ Judith Glazer-Raymo, *Professionalizing Graduate Education: The Master's Degree in the Marketplace*, ASHE Higher Education Report, vol. 31, no. 4 (San Francisco: Wiley Subscription Services, Inc., 2005), 23.

This proposed degree embodies these trends by combining academic rigor with applied field experience and by engaging students across the disciplines of music performance and business. Graduates of the proposed degree would be well positioned to lead the next generation of young choral singers both musically and administratively.

Bibliography

- "Ball State University School of Music," *Ball State University*, accessed October 30, 2015, <http://cms.bsu.edu/academics/collegesanddepartments/music/degreesprograms/programs/musicperformance/jazz-concentration>.
- "Ball State University School of Music Graduate Handbook." Fall 2013.
- Bartle, Jean Ashworth. *Sound Advice: Becoming a Better Children's Choir Conductor*. New York: Oxford University Press, 2003.
- Bourne, Patricia Anne Smith. "Instructional Techniques for Children's Choirs: A Curricular Model." *Bulletin of the Council for Research in Music Education* 113 (July 1992): 53.
- "Children's and Community Youth Choir Repertoire and Standards History and Goals," *American Choral Directors Association*, accessed October 2, 2015, <http://www.acda.org/page.asp?page=childcommyouthhistory>.
- Clissold, Brian. "American Choral Directors Association," *Facebook*, accessed August 14, 2015, <https://www.facebook.com/groups/AmericanChoralDirectorsAssociation/>.
- Clissold, Brian. email to Sharon Basinger Lehman, August 24, 2015.
- DiMaggio, Paul. *Managers of the Arts: Careers and Opinions of Senior Administrators of U.S. Art Museums, Symphony Orchestras, Resident Theaters, and Local Arts Agencies*. Research Division Report: National Endowment for the Arts. Vol. 20, Cabin John, MD: Seven Locks Press, 1988.
- Glazer, Judith S. *The Master's Degree: Tradition, Diversity, Innovation*. ASHE-ERIC Higher Education Report No. 6. Washington, D.C.: Association for the Study of Higher Education, 1986.
- Glazer-Raymo, Judith. *Professionalizing Graduate Education: The Master's Degree in the Marketplace*. ASHE Higher Education Report, vol. 31, no. 4. San Francisco: Wiley Subscription Services, Inc., 2005.
- Hall, Tom. "In the Words of Others." In *Before the Singing: Structuring Children's Choirs for Success*. New York: Oxford University Press, 2013, 203-204.
- Lana, Robyn Reeves. "Children's Choir Conductor's Forum," *Facebook*, accessed August 14, 2015, <https://www.facebook.com/groups/54153449459/>.
- Leck, Henry and Flossie Jordan. *Creating Artistry through Choral Excellence*. Milwaukee: Hal Leonard, 2009.
- McRae, Shirley W. *Directing the Children's Choir: A Comprehensive Resource*. New York: Schirmer Books, 1991.
- Miller, Rodney E. *Institutionalizing Music: The Administration of Music Programs in Higher Education*. Springfield: Charles C. Thomas, 1993.

- "National Association of Schools of Music Handbook," accessed September 22, 2015, http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2014-15.pdf.
- Núñez, Francisco J. "Globalization, Multiculturalism, and the Children's Chorus." In *The Cambridge Companion to Choral Music*, edited by André de Quadros. New York: Cambridge University Press, 2012, 203-215.
- Potter, Heather Williams. "Perspectives on the American Children's Choir: Comparing the Ideas of Jean Ashworth Bartle, Helen Kemp, Henry Leck, and Doreen Rao." DMA diss, University of North Carolina, 2005.
- Rao, Doreen. "Children's Choirs: A Revolution from Within." *Music Educators Journal* 80, no. 3 (November 1993): 44-48.
- Ross, Ronald D. "The Status of Graduate Music Studies in the United States." *Bulletin of the Council for Research in Music Education*, no. 134 (October 1997): 43-60.
- Tagg, Barbara. *Before the Singing: Structuring Children's Choirs for Success*. New York: Oxford University Press, 2013.
- Webster's New World Dictionary*, edited by David B. Guralink. Second College Edition. New York: New World Dictionaries/Simon and Schuster, 1984.

Appendix A
Twentieth-Century Extended Works Involving Mixed and Treble Choirs

Composer		Title	Treble Chorus	Soloists	Instrumentation
Adams	John	<i>El Niño</i>	children	SAT	Orchestra
Adams	John	<i>On the Transmigration of Souls</i>	children		Orchestra
Anderson	Thomas J.	<i>Spirituals</i>	children	T	Orchestra, jazz quartet
Antoniou	Theodore	<i>Die weisse Rose</i>	children	Baritone	Orchestra
Badings	Henk	<i>Psalms 147</i>	children		Orchestra
Bernstein	Leonard	<i>Symphony #3 ("Kaddish")</i>	boys	S	Orchestra
Biggs	John	<i>The Web of Life</i>	children		chamber orchestra
Bishop	Jeffrey	<i>Mankind and Mother Earth</i>	children		Orchestra
Bissell	Keith	<i>The Passion According to Saint Luke</i>	children		Orchestra, organ
Bolcom	William	<i>Songs of Innocence & of Experience</i>	children	SSATBB	Orchestra
Britten	Benjamin	<i>A Boy was Born</i>	boys	boy solo	a cappella or organ ad lib
Britten	Benjamin	<i>Saint Nicolas</i>	children	T and boy	piano duet, strings, percussion, organ
Britten	Benjamin	<i>Spring Symphony</i>	boys	SAT	Orchestra (two harps)
Britten	Benjamin	<i>War Requiem</i>	boys	STB	chamber orchestra/large orchestra
Brubeck	Dave	<i>La Fiesta de la posada</i>	children	STBB	guitars, trumpets, bass, percussion
Carter	Andrew	<i>Te Deum</i>	children	S	Orchestra
Carter	Andrew	<i>Benedicite</i>	children		small orchestra
Chilcott	Bob	<i>Canticles of Light</i>	children		Orchestra or organ and chimes
Clark	Sondra	<i>Requiem for Lost Children</i>	children	Soloists	Orchestra
Dallapiccola	Luigi	<i>Requiescant</i>	children		Orchestra
Dessau	Paul	<i>Haggada</i>	children	Soloists	Orchestra
Dessau	Paul	<i>Deutsches Miserere</i>	children	Soloists	Orchestra, organ, traultonium
Dessau	Paul	<i>Appell der Arbeiterklasse</i>	children	AT	Orchestra

Composer		Title	Treble Chorus	Soloists	Instrumentation
Diamond	David	<i>This Sacred Ground</i>	children	B	Orchestra
Ginastera	Alberto	<i>Psalms 150</i>	boys		Orchestra
Ginastera	Alberto	<i>Turbae ad passionem gregorianam</i>	boys	TBB	Orchestra
Glass	Phillip	<i>Symphony No. 5</i>	children	five	Orchestra
Halffter	Cristóbal	<i>Oración a Platero</i>	children		Percussion
Harlap	Aharon	<i>The Fire and the Mountains</i>	children	Mezzo/Bari	Orchestra
Henderson	Ruth W.	<i>Voices of Earth</i>	children		Orchestra
Hindemith	Paul	<i>Das Unaufhörliche</i>	children	STBB	orchestra (including organ)
Honegger	Arthur	<i>Une cantate de Noël</i>	children	B	Orchestra (harp and organ also)
Honegger	Arthur	<i>Jeanne d'Arc au bûcher</i>	children	SSATB	Orchestra
Honegger	Arthur	<i>Cris du monde</i>	children	SAB	Orchestra
Kernis	Aaron Jay	<i>Garden of Light</i>	children	boy and SATB	Orchestra
Kodály	Zoltán	<i>Psalmus hungaricus</i>	children	T	Orchestra
Loeffler	Charles M.	<i>Poème mystique</i>	boys		horns, two oboes, harp, organ
MacMillan	James	<i>Quickening</i>	children	ATTB	Orchestra
Martin	Frank	<i>Les dithyrambs</i>	children	soloists	orchestra
Martin	Frank	<i>Cantate pour le temps de Noël</i>	boys	Soloists	strings, keyboard
Martin	Frank	<i>Psaumes de Genève</i>	boys		Orchestra
Mathias	William	<i>Lux aeterna</i>	boys	SAA	Orchestra
Mennin	Peter	<i>Cantata de virtute</i>	children	TB	Orchestra
Menotti	Gian Carlo	<i>The Death of the Bishop of Brindisi</i>	children	SB	Orchestra
Milhaud	Darius	<i>Cantate de la croix de charité</i>	children	STB	Orchestra
Nordheim	Arne	<i>Éco</i>	children	S	Orchestra
Nørgård	Per	<i>Dommen</i>	children	ATBBB	wind, strings, piano, tape, percussion

Composer		Title	Treble Chorus	Soloists	Instrumentation
Orff	Carl	<i>Carmina Burana</i>	children	STB	Orchestra
Penderecki	Krzysztof	<i>St. Luke Passion</i>	children	SB	Orchestra
Penderecki	Krzysztof	<i>Credo</i>	children	SAATB	Orchestra
Popov	Todor	<i>Song for the Great Day</i>	children	Baritone	Orchestra
Pousseur	Henri	<i>Midi-minuit</i>	children		Orchestra and piano
Prokofiev	Sergey	<i>Na strazhe mira</i>	boys	A and boy	Orchestra
Rutter	John	<i>Mass of the Children</i>	children	SB	Orchestra, or chamber orch. w/organ
Sandström	Sven-David	<i>De ur alla minnen fallna</i>	girls	SATB	Orchestra
Schafer	R. Murray	<i>Threnody of 1966</i>	children		Youth Orchestra
Shostakovich	Dmitry	<i>Pesn' o lesakh</i>	boys	TB	Orchestra
Stenhammar	Wilhelm	<i>Sången</i>	children	SATB	Orchestra
Strauss	Richard	<i>An den Baum Daphne</i>	boys		unaccompanied
Stravinsky	Igor	<i>Perséphone</i>	children	T	Orchestra
Stroope	Z. Randall	<i>Cantus Natalis</i>	children		Brass, Percussion, Organ
Suter	Hermann	<i>Le laudi di S Francesco d'Assisi</i>	children	Soloists	Orchestra
Tavener	Sir John	<i>Celtic Requiem</i>	children	S	Orchestra
Theodorakis	Mikis	<i>Requiem</i>	children	SATB	Orchestra
Thompson	Randall	<i>A Song of Thanksgiving</i>	children		piano, organ, or orchestra
Torke	Michael	<i>Four Seasons</i>	children	Soloists	Orchestra
Vaughan Williams	Ralph	<i>Hodie</i>	children	STB	Orchestra
Ward	Robert	<i>Earth Shall be Fair</i>	children		Orchestra
Zimmermann	Heinz W.	<i>Psalmkonzert</i>	children	B	3 trumpets, vibraphone, string bass